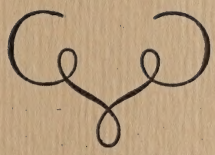
PRICED

Early and Contemporary
ENGRAVINGS
ETCHINGS & LITHOGRAPHS

From Various Private Collections and Other Sources



Public Auction Sale
February 15 at 8 p. m.

PARKE-BERNET GALLERIES · INC
30 *East* 57 *Street*
NEW YORK
1949

SALE NUMBER 1040

FREE PUBLIC EXHIBITION

From Thursday, February 10, *to Date of Sale*
Weekdays from 9:30 *to* 5 ; *Closed Sunday*

PUBLIC AUCTION SALE

Tuesday Evening
February 15 *at* 8 *p. m.*

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET • NEW YORK 22

PLAZA 3-7573

, , ,

Sales Conducted by

H. H. PARKE • L. J. MARION
A. N. BADE • H. E. RUSSELL, JR.
A. NISBET *and* C. J. DUVEEN, JR.

1949

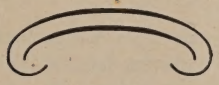
NYMY02-P1725

ETCHINGS, ENGRAVINGS AND LITHOGRAPHS

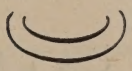
INCLUDING

Posters & Other Lithographs by Toulouse-Lautrec and Several by Bonnard and Steinlin

Examples by Other Modern or Contemporary French Artists and by Earlier Masters of the Graphic Arts From Rembrandt to Whistler



From Various Private Collections and Other Sources



Public Auction Sale
February 15 at 8 p. m.

PARKE-BERNET GALLERIES · INC
NEW YORK · 1949

The Parke-Bernet Galleries
Will Execute Your Bids
[MAIL • TELEPHONE OR TELEGRAPH]
Without Charge
If You Are Unable to Attend
the Sale in Person

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale plus the cost of the catalogue

PRINTED IN THE U.S.A.

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

3. All bids are to be PER LOT as numbered in the catalogue, unless otherwise announced by the auctioneer at the time of sale.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.

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8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

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12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 2 per centum of the price for which all articles are sold.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserves the right to decline to undertake to make such bids.

14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

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Sales Conducted by

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PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

Telephone PLAZA 3-7573 *Cable* PARKGAL

HIRAM H. PARKE • *President*
ARTHUR SWANN *and* LESLIE A. HYAM • *Vice-Presidents*
LOUIS J. MARION • *Assistant Vice-President*
MAX BARTHOLET • *Secretary & Treasurer*

EVENING SESSION

Tuesday, February 15, 1949, at 8 p.m.

CATALOGUE NUMBERS 1 TO 178 INCLUSIVE

JACOPO DE BARBARI

Italian: 1450-1516

260 1. JUDITH. *Engraving*
Bartsch No. 1, Hind No. 1. Signed in the plate with the caduceus. Paper with the Running Stag watermark. Some small thin spots and repairs.
Extremely rare.

HANS SEBALD BEHAM

German: 1500-1550

45- 2. THE DEPARTURE OF THE PRODIGAL SON. *Engraving*
Bartsch No. 31. Signed in the plate with the monogram. Very fine impression. Very rare.

40 3. LOT AND HIS DAUGHTERS; GROUP OF NAKED CHILDREN; and THE FOOL AND HIS WIFE. *Three engravings*
Bartsch Nos. 9, 210, and 213. Each signed in the plate with the monogram. Very good impressions.

30 4. THE RAPE OF HELEN; LA FORTUNE CONTRAIRE; and LA MELANCOLIE. *Three engravings*
Bartsch Nos. 70, 141 and 144. All signed in the plate with the monogram. Very good impressions.

FRANK W. BENSON

American contemporary

15- 5. SHOVELLER DRAKE. *Etching*
Paff No. 183. Trial proof a3 with pencil suggestions of the landscape for the published state. Signed in pencil. Fine impression.

10 - 6. PORTRAIT OF GEORGE AGASSIZ; and DUCKS ALIGHTING. *Two etchings*
Paff No. 85, and No. 207 trial proof b3. Both signed in pencil. Fine impressions.

15- 7. OVER CURRITUCK MARSHES; and TURNSTONES. *Two drypoints*
Paff Nos. 259 and 283. Published states. Proofs signed in pencil. Fine impressions. Both limited.

17 50

8. MAN WITH A GAFF; and IPSWICH MARSHES. *Two etchings*
Paff nos. 47 and 57. Proofs signed in pencil. Fine impressions. Limited.

PIERRE BONNARD

French: 1867-1947

20 -

9. FRANCE-CHAMPAGNE. *Lithograph in colors*
Terrasse No. 1. Signed in the stone with the monogram. Poster printed in terra cotta, yellow and black. Backed with muslin. Marginal defects.
Very rare. Bonnard's first poster and a technique which set a new pattern in poster art.

30 -

10. SALON DES CENT. *Lithograph in colors,* 1896
31 rue Bonaparte, 1896. 23me Exposition d'Ensemble. Aout-Septembre, 1896. Signed in the stone with the monogram. Poster printed in blue, red and black. Backed with muslin.

25 -

11. RUE VUE D'EN HAUT. *Lithograph in colors*
The fifth plate from 'Quelques Aspects de la Vie de Paris'. One of 100 proofs printed with large margins.

10 -

12. CORRESPONDENCE. 28 *illustrations*
Facsimilie of the manuscript as well as the illustrations which were in the form of pen sketches. Royal octavo, loose sheets in board cover. Paris 1944. Edition limited.

4 5 -

13. AT THE THEATRE. *Lithograph in colors*
Plate 10 of 'Quelques Aspects de la Vie de Paris'. Proof limited to 100 impressions.

10 -

14. TOILETTE. *Etching*
Proof signed in the plate with the monogram. Fine impression on Japan paper. Limited.

15. LA VIE DE SAINTE MONIQUE. *Two lithographs*
Illustrations for the work of that name. Impressions on Japan paper limited to only 30 proofs.

MUIRHEAD BONE

Scottish contemporary

55 -

16. WALBERSWICK FERRY. *Drypoint*
Dodgson Supplement No. 287. Early state before the removal of the man at the left. Proof signed in pencil. Very fine impression. Probably there were only a few impressions in this state.

17. STOCKHOLM. *Drypoint*
Dodgson Supplement. Proof signed in pencil. Fine impression on old paper. Edition limited to 141 proofs.

18. THE DRYDOCK; and FROM THE WEST. *Two etchings*
Dodgson Nos. 48 and 103. Finished states. Proofs signed in pencil. Fine impressions. Limited.

19. THE CLARK MANSION, 5th AVE, FROM CENTRAL PARK. *Crayon drawing*
A rapid sketch in black crayon showing the famous residence as it appeared above the foliage of Central Park. Signed in pencil.

20. WINTER EVENING, BROMPTON ORATORY, LONDON; and MOONLIGHT AT GRUYERE, SWITZERLAND. *Two crayon and wash drawings*
Beautiful studies of winter twilight and moonlight. Both signed.

21. INGRAM STREET; and THE CLYDE. *Two Drawings*
A charming small pen and ink sketch of Ingram Street; and pencil sketch of a bit of the Clyde showing industrial buildings in the background. Both signed.

22. A HAMPSHIRE FARM; and CIRCUMVESUVIANA. *Crayon wash and crayon drawings*
The first is a sketch done with crayon and watercolor wash of a farmhouse at dusk; the second, a rapid study of an Italian landscape with a vineyard in foreground. Both signed.

23. FO'C'STLE DANCING, CORINTH; and NIGHT, MORNINGSIDE PARK, N. Y. *Charcoal and crayon drawings*
Memorandum studies of fine moonlight effects. Both signed.

GERALD L. BROCKHURST

English contemporary

24. LE CASAQUIN DE LAINE. *Etching*
Proof signed in pencil. Very fine impression. Edition limited.

25. URSULA. *Etching*
Proof signed in pencil. Very fine impression. Edition limited.

26. ADOLESCENCE. *Etching*
Proof signed in pencil. Very fine impression. Edition limited.

50 — 27. THE TWO MELISANDES; GALWAY PEASANT; and LE BEQUIN. *Three etchings*
All proofs signed in pencil. Fine impressions. Limited.

GEORGES BRAQUE

French contemporary

45 — 28. FOX. *Etching* [1912]
Abstract embodying the word Fox. Proof signed and numbered 36 in pencil. Edition limited to 100 proofs on Japan paper.

ARTHUR BRISCOE

English contemporary

55 — 29. WALKING UP THE TOPSAIL; and ALASTOR. *Two etchings*
Laver No. 28 and subsequent to Laver. Proofs signed and numbered in ink. Fine impressions. Editions limited to 75 proofs.

25 — 30. THE CAPSTAN; and BENDING THE FORESAIL. *Two etchings*
Laver Nos. 49 and 122. Proofs signed and numbered in ink. Fine impressions. Editions limited to 75 proofs.

40 — 31. THE GALE; and HOVE TO. *Two etchings*
Laver Nos. 88 and 133. Proofs signed and numbered in ink. Fine impressions. Editions limited to 75 proofs.

SIR DAVID YOUNG CAMERON

Scottish: 1865-1945

30 — 32. GLEN STRAE. *Drypoint*
Rinder Supplement No. 478. Proof signed in pencil. Very fine impression. Edition limited.
From the Bloomingdale collection.

MARY CASSATT

American: 1845-1926

20 — 33. MOTHER AND CHILD BEFORE A CIRCULAR MIRROR. *Drypoint*
Breeskin No. 218. Unsigned proof. Fine impression on thick paper.

20 — 34. WOMAN AND CHILD BEFORE A MIRROR. *Drypoint*
Unfinished trial proof. Unsigned and unrecorded. Impression on thick paper.
Not in Breeskin.

25 — 35. PORTRAIT OF A LADY. *Drypoint*
Unfinished trial proof. Unsigned. Unrecorded. Impression on thick paper.
Not in Breeskin.

25 — 36. AT THE THEATRE. *Soft ground etching*
Breeskin No. 24. Second state of two. Proof signed with initials. Fine impression.
Rare.

PAUL CEZANNE
French: 1839-1906

50 — 37. PORTRAIT DE CEZANNE. *Lithograph*
Fine untrimmed proof. One of an edition of 100 impressions. Executed for 'L'Album des Peintres-Graveurs' which was never issued.

MARC CHAGALL
Russian contemporary

15 — 38. CHAGALL ET L'AME JUIVE. *Two etchings*
Book by René Schwob. Illustrated with reproductions and two original signed etchings by Chagall. Octavo, wrappers. Paris 1931. One of 150 copies on Holland paper.
Inscribed presentation copy from the publisher.

ALLART CLAESZ
Dutch: Fl. 1520-1555

20 — 39. HERCULES AND DEJANIRA. *Engraving*
Bartsch No. 26. Good impression. Trimmed to the circular border line.
From the collection of Friedrich-August II, Dresden.

WARREN DAVIS
American: 1865-1928

20 — 40. FIVE ETCHINGS
The Squirrel; The Bather; The Dance; and two others. All signed proofs, limited. Framed.

HONORE DAUMIER
French: 1803-1863

25 — 41. LA COUR, VIDANT LE DELIBERE; and VOUS M'AVEZ INJURIE DANS VOTRE PLAIDOIRE. *Two colored lithographs*
Delteil Nos. 1340 and 1345. Both second states. Plates 4 and 9 of 'Les Gens de Justice'. Brilliant impressions on plate paper.

25 — 42. MON CHER MONSIEUR; AND AU CAFE D'AGUESSEAU. *Two colored lithographs*
Delteil Nos. 1356 and 1359. Second and third states. Plates 20 and 23 of 'Les Gens de Justice'. Brilliant impressions on plate paper.

35 - 43. AINSI DONC, QUOIQUE JE VOUS AVOUE; and PLAIDEZ, PLAIDEZ . . . CE SERA UN BON TOUR A JOUER. *Two colored lithographs*
Delteil Nos. 1364 and 1365. Both second states. Plates 28 and 29 of 'Les Gens de Justice'. Brilliant impressions on plate paper.

ALBRECHT DURER

German: 1471-1528

50 - 44. ST. ANTHONY THE HERMIT. *Engraving*
Dodgson No. 91, Bartsch No. 58. Signed in the plate with the monogram and dated 1519. Slightly trimmed at the top. Framed.

FRANCOIS DESNOYER

French contemporary

10 - 45. BATHERS BEFORE A WINDOW. *Lithograph in colors*
Proof signed in pencil. No. 15 of an edition limited to 60 impressions.

RAOUL DUFY

French contemporary

25 - 46. L'ODALISQUE. *Etching*
Unsigned proof on thick paper. Limited. Very rare.

47. FAUNE MARINE. *Lithograph*
Proof signed in pencil and numbered 5 of only 6 printed. Fine impression on heavy paper.
Extremely rare.

25 - 48. LES POISSONS. *Lithograph*
Proof No. 11 of only 33 printed. Fine impression on heavy paper.
Very rare.

JEAN LOUIS FORAIN

French: 1853-1931

49. WORLD WAR I. *Five plates from the portfolio*
Signed in pencil and numbered 33 of 300 impressions of each.

30 - 50. COLLETTE WILLY. *Lithograph*
Guerin No. 55. Proof signed in pencil and numbered 10 of only 25 impressions. Printed on Japan paper.

10 — 51. EN GRECE. *Lithograph*
Guerin No. 60. Only state. Proof signed with initial in red. Edition limited.

15 — 52. FEMME ASSISE. *Lithograph printed in red and black*
Guerin No. 61. Proof signed in the stone. Edition limited.

40 — 53. DANSEUSE ACCOTEE CONTRE UN PORTANT. *Lithograph*
Guerin No. 65. Proof signed in pencil. Impression on India paper. Edition limited.

15 — 54. ETUDE DE NU DE FACE. *Lithograph in red with faint touches of color*
Guerin No. 82. Proof unsigned. Edition limited.

50 — 55. GROUPE DE JOUEURS. *Lithograph*
Subsequent to Guerin. Proof No. 5 of 40 impressions. Signed in pencil. Japan paper impression.

CLAUDE GELEE
(CALLED CLAUDE LORRAINE)
French: 1600-1682

30 — 56. LE BOUVIER. *Etching*
Dumesnil No. 8. Proof signed in the plate. Fine impression.

F. L. GRIGGS
English: 1876-1941

160 — 57. THE ALMONRY. *Etching*
Alexander No. 34. Fifth state of six. Proof signed in pencil. Very fine impression. Edition limited, in this state to 82 impressions.

FRANCISCO GOYA Y LUCIENTES
Spanish: 1746-1828

20 — 58. LOS CAPRICHOS. *Five etchings*
Delteil Nos. 97, 99, 100, 102 and 103. All third state. Being plates 60, 62, 63, 65 and 66 of Goya's 'Los Caprichos', 1856 edition. All very good impressions.

20 — 59. DIOS SE LO PAGUE A USTED; and DISPARATE PUNTUAL. *Two etchings with aquatint*
Delteil Nos. 24 and 221. Both third and published states. Fine impressions.

20 — 60. TODOS CAERAN; and ESTO SI QUE ES LEER. *Two etchings with aquatint*
Delteil Nos. 56 and 66, Second and First states respectively. Being plates 19 and 29 of 'Los Caprichos'. Fine impressions.
From the Charles Deering collection.

61. PORQUE ESCONDERLOS?; and RUEGA POR ELLA. *Two etchings with aquatint*
Delteil Nos. 67 and 68. Both second states. Plates 30 and 31 of 'Los Caprichos'. Fine impressions.
From the Charles Deering collection.

20 — 62. HILAN DELGADO; and OBSEQUIO A EL MAESTRO. *Two etchings with aquatint*
Delteil Nos. 81 and 84. Both second states. Plates 44 and 47 of 'Los Caprichos'. Fine impressions.
From the Charles Deering collection.

63. DUENDECITOS; and SE REPULEN. *Two etchings with aquatint*
Delteil Nos. 86 and 88. First and second states respectively. Plates 49 and 51 of 'Los Caprichos'. Fine impressions.
From the Charles Deering collection.

15 — 64. EL VERGONZOSO; and SUBIR Y BAJAR. *Two etchings with aquatint*
Delteil Nos. 91 and 93. Both second states. Plates 54 and 56 of 'Los Caprichos'. Fine impressions.
From the Charles Deering collection.

20 — 65. TRAGALA, PERRO; and ENSAYOS. *Two etchings with aquatint*
Delteil Nos. 95 and 97. Third and second states respectively. Plates 58 and 60 of 'Los Caprichos'. Fine impressions.
From the Charles Deering collection.

15 — 66. MIREN QUE GRABES!; and DONDE VA MAMA? *Two etchings with aquatint*
Delteil Nos. 100 and 102. Third and second states respectively. Plates 63 and 65 of 'Los Caprichos'. Fine impressions.
From the Charles Deering collection.

67. ALLA VA ESO; and AGUARDA QUE TE UNTEN. *Two etchings with aquatint*
Delteil Nos. 103 and 104. Second and first states respectively. Plates 66 and 67 of 'Los Caprichos'. Fine impressions.
From the Charles Deering collection.

68. NO TE ESCAPARAS; and NO GRITES, TONTA. *Two etchings with aquatint*
Delteil Nos. 109 and 111. First and second states respectively. Plates 72 and 74 of 'Los Caprichos'. Fine impressions.
From the Charles Deering collection.

69. ESTA VMD. PUES, COMO DIGO . . . EH! CUIDADO! SI NO . . ; and UNOS A OTROS. *Two etchings with aquatint*
Delteil Nos. 113 and 114. Both first states. Plates 76 and 77 of 'Los Caprichos'. Fine impressions.
From the Charles Deering collection.

70. DESPACHA, QUE DISPIERTAN; and NADIE NOS HA VISTO. *Two etchings with aquatint*
Delteil Nos. 115 and 116. First and second states respectively. Plates 78 and 79 of 'Los Caprichos'. Fine impressions.
From the Charles Deering collection.

71. AUTRE MODE DE CHASSER A PIED. *Etching and aquatint*
Delteil No. 225. Fourth state. Plate 2 of 'La Tauromachie'. Fine impression.

72. CAVALIER ESPAGNOL, EN PLAZA, BRISANT DES BANDERILLES SANS LE SECOURS DES CHULOS. *Etching with aquatint*
Delteil No. 236. Third state of four. Plate 13 of 'La Tauromachie'. Fine impression.

CHILDE HASSAM

American: 1859-1935

73. THE HOUSE ON MAIN STREET, EASTHAMPTON. *Etching*
Cortissoz No. 213. Proof signed with the pencil monogram. Fine impression. Limited.

ARTHUR W. HEINTZELMAN

American contemporary

74. HEAD STUDY; and MEDEO. *Two etchings*
Proof signed in pencil. Fine impressions of limited editions.

FERNAND LEGER

French contemporary

75. MAN DESCENDING STAIRS. *Lithograph*
Proof signed in ink and with initials in the stone and dated '20.

AUGUSTE LEPERE

French: 1849-1918

76. VIEWS OF FONTAINEBLEAU. *Eight wood engravings*
All signed proofs of early states. Fine impressions on China or Japan paper.

77. VIEWS OF PARIS. *Six wood engravings*
All signed proofs of early states. Fine impressions, mainly on China paper.

JAMES McBEY

Scottish contemporary

65 - 78. STRANGE SIGNALS. *Etching*
Hardie No. 108. Proof signed and numbered in ink. Very fine impression. Edition limited to 76 proofs.

60 - 79. EBB TIDE. *Etching*
Hardie No. 216. Proof signed and numbered in ink. Very fine impression on old paper. Edition limited to 76 proofs.

EDOUARD MANET

French: 1832-1883

20 - 80. L'INFANTE MARGUERITE; and MARINE. *Two etchings*
Moreau-Nelaton Nos. 14 and 32. Only states. Fine impressions.

180 - 81. LE CORBEAU. *Five lithographs*
Moreau-Nelaton Nos. 90-94. India proofs illustrating Edgar Allan Poe's 'The Raven'. In the original printed wrapper with the text in English and French, translated by Stephen Mallarmé. Enclosed in a buckram portfolio. Paris 1875.
Very rare. One of 240 copies signed by the artist and translator.

HENRI MATISSE

French Contemporary

25 - 82. LE CHAPEAU DE PAILLE D'ITALIE. *Lithograph*
Proof signed in pencil and numbered. No. 23 of only 50 proofs.

20 - 83. ETUDE DE NUS. *Etching*
Proof signed and numbered 7 of 25 printed. With a dedication inscription *à H. Puzzmann,* and signed again with initials.

ISRAHEL VAN MECKENEM

German: 1450-1503

84. THE DEATH OF LUCRETIA. *Engraving*
Bartsch No. 168. Signed in the plate ISRAHEL V. M. Fine impression. Paper with the Crowned Vase and Flower watermark. In fine condition.
Extremely rare.

CHARLES MERYON

French: 1821-1868

85. LE PAVILLON DE MADEMOISELLE ET UNE PARTIE DU LOUVRE. *Etching*
Delteil-Wright No. 9. Third state of three. After Zeeman. Fine proof on thin Japan paper.

AMEDEO MODIGLIANI

Italian: 1884-1920

86. PORTRAIT. *Aquatint*
Executed by Jacques Villon after Modigliani. Signed proof numbered 7 of only 10 impressions.

AGOSTINO DI MUSI VENEZIANO

Italian: Fl. 1514-1536

87. THREE ENGRAVINGS
Bust of Julius Caesar; Bust of Emperor Vitellius; and Two Statues. The first two are unsigned proofs, early states with wide margins, the latter signed with initials and date 1536.
From the P. Davidsohn collection.

ADRIAN VAN OSTADE

Dutch: 1610-1685

88. LA DANCE AU CABARET. *Etching*
Proof signed in the plate. Very good impression. Margin slightly defective. Framed.

89. THE PORK BUTCHER; and THE SCHOOLMASTER. *Two etchings*
Both signed in the plate. Good impressions. Framed.

JOSE CLEMENTE OROZCO

Mexican contemporary

30 — 90. MEXICAN FAMILY; and OFF TO WAR. *Two lithographs*
Proofs signed in pencil and numbered. Limited to 100 impressions each.

25 — 91. SUPPLICATION; and INDIANS AND CACTUS. *Two lithographs*
Proofs signed and numbered in pencil. Limited to 100 impressions each.

JULES PASCIN

American: 1885-1930

30 — 92. GIRL IN BLUE. *Etching printed in colors*
Proof signed and numbered in pencil. Limited to 100 impressions on Japan paper.

10 — 93. TWO GIRLS. *Lithograph*
Proof signed in the plate. From the 'Galerie des Peintres-Graveurs' with the embossed stamp.

PABLO RUYS PICASSO

Spanish contemporary

145 — 94. LITTLE GIRL. *Color lithograph,* 1938
Signed in pencil PICASSO. No. 42 of an edition limited to 200 proofs. Framed.
Lithographed by Fernand Mourlot in collaboration with the artist.

25 — 95. L'ATELIER. *Etching*
Geiser No. 121. Proof signed in red and numbered 22/150. With full margin. Impression on Japan paper.

25 — 96. TROIS FEMME NUES. *Etching*
Geiser No. 149. Proof with remarque, on Japan paper. Limited.

25 — 97. SUENO Y MENTIRA DE FRANCO. *Two etchings*
Proof signed with Picasso's stamp. With the text and paper wrappers as issued. [Paris, 1939.] One of the 850 copies on laid paper.

40 — 98. NATURE MORT. *Etching*
Proof signed in pencil. Edition limited to probably 100 proofs.

MILY POSSOZ

French contemporary

15 — 99. LECTURE AU JARDIN. *Etching printed in colors*
Proof signed in pencil. One of only fifty numbered impressions.

MARCANTONIO RAIMONDI

Italian: 1480-1530

100. FOUR ENGRAVINGS
St. Catherine, B. 120; St. Cecelia, B. 177; St. John, B. 128 and 128c.
With various collectors' marks.

101. FIVE ENGRAVINGS
St. Paul Preaching in Athens, B. 44; St. Cecilia, B. 116 and 116b; St. Joseph and the Archbishop before the Altar of the Virgin, by Ravenne, B. 55; and Juno, Ceres, and Psyche, by Ravenna, B. 327.
With various collectors' marks.

102. EIGHT ENGRAVINGS
The Muses, B. 265 (two impressions), B. 266, B. 268, B. 271, and 276; Venus Leaving the Bath, B. 297; and The Curved Staff, B. 369.
With various collectors' marks.

103. EIGHT ENGRAVINGS
Four Roman Emperors, B. 501, 508, 509, 512; Three Saints at the Sepulcher, B. 33 and reverse copy; and Temperance and Prudence, B. 390 and 392.
From various well-known collections with the marks.

104. THE PASSION. *Set of thirty-six engravings after Dürer*
Bartsch Nos. 584 to 619. All in the First State without the numbers. Fairly uniform impressions in very good condition.
Very rare. A complete set in the First State throughout. From the H. Buttstaedt and P. Davidsohn collections.

105. THE LIFE OF THE VIRGIN. *Set of seventeen engravings after Dürer*
Bartsch Nos. 621 to 637. Of the complete series of Dürer, Raimondi reproduced only these seventeen. The majority are very good impressions.
From the collection of V. Mayer.

106. FOUR ENGRAVINGS
The Five Saints, after Raphael, B. 113; Peace, B. 393; Cupid and the Three Graces, B. 344; and The Three Doctors, B. 404.
From the P. Davidsohn and other collections.

MARCO DENTE DA RAVENNA

Italian: died 1527

35 — 107. CHRIST AND THE TWELVE APOSTLES. *Set of thirteen engravings*
Bartsch Nos. 79 to 91 inclusive. All signed in the plate with the monogram. Very good impressions.
Rare. The complete series before the address. From the P. Davidsohn collection.

PIERRE AUGUSTE RENOIR

French: 1841-1919

15 — 108. FEMME NUE COUCHEE (TOURNEE A DROITE). *Etching*
Delteil No. 13. Only state. Proof signed with the artist's stamp. This plate was not published.
Very rare.

4/0 — 109. CLAUDE RENOIR, FILS DE L'ARTISTE, DE PROFILE. *Etching*
Delteil No. 17. Only state. Numbered proof. One of 50 impressions.

30 — 110. LOUIS VALTAT. *Lithograph*
Delteil No. 38. Only state. Proof signed in the stone.

35 — 111. FEMME AU CEP DE VIGNE. *Set of five lithographs*
Delteil Nos. 44 to 48. Proofs from 'L'Album des Douze Lithographies Originales'. Limited.

ODILON REDON

French: 1840-1916

7 50 112. LE SOMMEIL. *Lithograph*
Mellerio No. 172. Proof on Chine appliqué, signed in pencil with initials. Edition limited to 300 impressions.

REMBRANDT VAN RIJN

Dutch: 1607-1669

25 — 113. BUST OF A MAN (REMBRANDT'S FATHER) FULL FACE, WEARING A CLOSE CAP. *Etching*
Hind No. 21. Fifth state of six, before the left edge of the plate was made even. Very good impression. Good margin.
From the Emil Schroeter collection.

50 — 114. MAN STANDING IN ORIENTAL COSTUME AND PLUMED FUR CAP. *Etching.*
Hind No. 93. Only state. Signed in the plate with initials and dated 1632. Very good impression.

115. REMBRANDT'S MOTHER IN WIDOW'S DRESS AND BLACK GLOVES. *Etching*
Hind No. 91. Only state, late but before the rework. Signed in the plate, undated. Wide margin.

116. OLD MAN SEATED, WITH FLOWING BEARD, FUR CAP AND VELVET CLOAK. *Etching*
Hind No. 92. Third state of three. Signed in the plate with initial. Undated, about 1632. Late impression on thin paper. Slightly trimmed.

117. JOSEPH'S COAT BROUGHT TO JACOB. *Etching*
Hind 104. Second state of two. Signed in the plate REMBRANDT VAN RIJN *fe.* Done about 1633. Fine impression. With margin showing full platemark.

118. REMBRANDT WITH RAISED SABRE, HALF LENGTH. *Etching*
Hind No. 109. Third state of three. Signed in the plate and dated 1634. Fine impression.
From the collection of King Ferdinand of Portugal.

119. REMBRANDT IN VELVET CAP AND PLUME, WITH AN EMBROIDERED DRESS. *Etching*
Hind No. 156. Only state. Signed in the plate (faint in this impression) and dated 1638. Good impression. Wide margin.

120. A PEASANT IN A HIGH CAP, STANDING LEANING ON A STICK. *Etching*
Hind No. 164. Only state. Signed in the plate and dated 1639. Very good impression. Good margin.

121. ABRAHAM AND ISAAC. *Etching*
Hind No. 214. Only state. Signed in the plate and dated 1645. Very good impression, slightly late but before rework. Wide margin.

122. CHRIST AT EMMAUS: THE LARGER PLATE. *Etching*
Hind No. 282. Third state of three. Signed in the plate and dated 1654. Fine impression. Thread margin.

123. JAN LUTMA, THE ELDER, GOLDSMITH AND SCULPTOR. *Etching*
Hind No. 290. Third state of three. Signed in the plate, dated 1656 and inscribed *Joannes Lutma Aurifecx Natus Groningae.* Very good impression. Thread margin.

GEORGES ROUAULT

French contemporary

124. THE ROAD TO CALVARY. *Aquatint in colors*
Proof signed in the plate and dated 1935. Plate II of the Passion series. Limited to 245 impressions.

125. WOMAN'S PORTRAIT. *Aquatint*
Impression on thick paper. Unsigned. Probably limited.

126. NUDE DANCER. *Aquatint*
Impression on thick paper. Unsigned. Probably limited.

127. MAN WITH CAP AND SPECTACLES. *Etching* 1919
Illustration from 'Les Réincarnations du Père Ubu'. Proof signed and dated in the plate and with the artist's monogram stamp. Limited.

128. THE JUGGLER. *Color lithograph*
Proof signed in the stone.

129. SUBURBS. *Lithograph*
Proof signed in pencil and numbered 49/100. Impression on Rives paper.

130. CIRCUS FIGURE. *Color aquatint*, 1935
One of the plates from the famous 'Cirque de l'Etoile Filante'. Signed in the plate with initials and dated 1935.

131. CHRIST SHOWN TO THE PEOPLE. *Color aquatint*
One of the plates from the 'Passion' series. Unsigned. Published 1939.

132. CIRQUE. *Five wood engravings*
Five of the engravings in black and white for the 'Cirque de l'Etoile Filante'. On watermarked paper.

K. XAVIER ROUSSEL

French contemporary

133. PAYSAGE A LA FEMME EN ROBE A RAYURES. *Lithograph in colors*
Proof signed in pencil. Very fine impression. Edition limited. Framed.

JACOB VAN RUYSDAEL

Dutch: 1628-1682

134. LANDSCAPE WITH PEASANT AND DOG CROSSING A FOOTBRIDGE. *Etching*
Proof signed in the plate. Very good impression with margin.

135. THATCHED COTTAGE ON A HILLSIDE. *Etching*
Bartsch No. 3. Proof signed in the plate. Fine impression. With small margin.

A. DUNOYER DE SEGONZAC

French contemporary

136. IN THE WOODS. *Etching*
Proof signed in pencil. No. 49 of an edition limited to 75 proofs.

PAUL SIGNAC

French: 1863-1935

137. SEA-PORT. *Lithograph in colors*
Impression on thin paper. Published in 'Pan'.

T. A. STEINLIN

French: 1859-1923

138. A LA BODINIERE. *Lithograph in colors,* 1894
Published state. Signed in the stone with initials. Printed in orange, red and black. Repairs. Backed with muslin.

139. A LA BODINIERE. *Lithograph in colors,* 1894
Proof before letters. Backed with muslin.

140. LAIT PUR DE LA VINGEANNE. *Lithograph in colors,* 1894
Signed in the stone. Poster printed in red, yellow, brown and black. Backed with muslin. Edges slightly frayed.
Rare. Reproduced in colors in 'Posters' by C. M. Price, N. Y., 1913.

141. YVETTE GUILBERT. *Lithograph in colors,* 1894
Signed in the stone. Poster printed in various colors. Backed with muslin.

GIOVANNI BATTISTA TIEPOLO

Italian: *c.* 1696-1770

142. MAGICIAN WATCHING A SERPENT. *Etching*
DeVesme No. 24. Second state. Fine impression on thick watermarked paper.

HENRI DE TOULOUSE-LAUTREC

French: 1864-1901

143. LE COIFFEUR. *Lithograph in colors,* 1893
Delteil No. 14. First state of two. Proof before all letters. Signed in the stone with the monogram. Printed in yellow, red and black. Backed with muslin.
Very rare There were only 100 impressions in the first state.

55 - 144. LES VIELLES HISTOIRES. *Lithograph in colors.*
Delteil No. 18. Second state of three. Proof cover signed in the stone with the monogram and with the red stamp. One of only 100 proofs. Printed in gray, ochre, red and terra cotta. In perfect condition. Framed.
Very rare.

30 - 145. EROS VANNE. *Sepia lithograph*
Delteil No. 74. Second state of four. Signed in the stone with the monogram. Very fine proof on Japan paper.
Very rare.

20 - 146. ELLES. *Lithograph in colors,* 1896
Delteil No. 179. Proof of the frontispiece of the work, overprinted as a poster. Signed in the stone with the monogram. Printed in blue, green, yellow and red.

15 - 147. ELLES. *Lithograph in color,* 1896
Delteil No. 179. Proof of the frontispiece of the complete work overprinted as a poster. Signed in the stone with the monogram. Printed in blue, green, yellow and red.

20 - 148. YVETTE GUILBERT (PESSIMA). *Lithograph*
Delteil No. 254. Only state. Plate III of the 'Yvette Guilbert' series. Proof signed in the stone with the monogram.

25 - 149. SALON DES CENT. *Lithograph in colors,* 1896
Only state. '31 rue Bonaparte. Exposition International d'Affiches.' Signed in the stone with the monogram. Poster printed in blue, red, orange and brown.

110 - 150. DIVAN JAPONAIS. *Color lithograph,* 1892
Delteil No. 341. With the following text: 'Divan Japonais 75 rue des Martyrs. Ed. Fourbier directeur'. Signed in the stone. Poster printed in yellow, orange, gray and black.

100 - 151. DIVAN JAPONAIS. *Lithograph in colors,* 1892
Delteil No. 341. Only state. Signed in the stone. Backed with muslin.

135 - 152. REINE DE JOIE. *Lithograph in colors,* 1892
Delteil No. 342. Only state as published. Signed in the stone. Poster printed in red, green, yellow and black. Backed with muslin.

55 - 153. AMBASSADEURS. ARISTIDE BRUANT DANS SON CABARET. *Lithograph in colors,* 1892
Delteil No. 343. Only state as published. Signed in the stone. Poster printed in black, red and orange. Backed with muslin.

154. LE MATIN. *Lithograph in colors,* 1893
Delteil No. 347. Second state of two. Signed in the stone with the monogram. Poster printed in terra cotta, red and blue. Backed with muslin. Some repairs.

155. [ARISTIDE BRUANT, DANS SON CABARET.] *Lithograph in colors,* 1893
Delteil No. 348. First state of two. Proof before the title. Signed in the stone with the monogram and signature. Poster printed in black, red and green. Backed with muslin.

156. BABYLONE D'ALLEMAGNE. *Lithograph in colors,* 1894
Delteil No. 351. Published state. Signed in the stone. Poster printed in red, yellow, blue and black. Backed with muslin.

157. BABYLONE D'ALLEMAGNE, PAR VICTOR JOZE ETC. *Lithograph in colors,* 1894
Delteil No. 351. Second state of two as published. Signed in the stone. Poster printed in red, yellow and black. Backed with muslin.

158. MAY BELFORT. *Lithograph in color,* 1895
Delteil No. 354. Second state. Published by Kleinmann, 8 rue de la Victoire. Signed in the stone with the monogram. Poster printed in red, green, yellow and black.

159. MAY MILTON. *Lithograph in color,* 1895
Delteil No. 356. Second state. Signed in the stone with the monogram and dated '95. Poster printed in blue, pink and yellow.

160. MAY MILTON. *Lithograph in colors,* 1895
Delteil No. 356. Second state of two. Signed in the stone. Poster printed in blue, pink and yellow. Backed with muslin.

161. [THE IRISH-AMERICAN BAR, RUE ROYALE] THE CHAP BOOK. *Lithograph in colors,* 1896
Delteil No. 362. Second state of two. Signed in the stone. Printed in blue, pink, yellow and gray. Backed with muslin.

162. [THE IRISH AMERICAN BAR, RUE ROYALE] THE CHAP BOOK. *Lithograph in colors,* 1896
Delteil No. 362. Second state of two. Signed in the stone with the monogram. Poster printed in blue, pink, yellow and gray. Backed with muslin.

163. LA VACHE ENRAGEE. *Lithograph in colors,* 1896
Delteil No. 364. Second state of two. Signed in the stone with the monogram. Poster printed in blue, red, yellow and black. Backed with muslin.

35 - 164. AU CONCERT. *Lithograph in colors*
Delteil No. 365. Third state of three. With the advertisement of The Ault & Wiborg Co. Signed in the stone with the monogram. Poster printed in red, blue and black. Framed.

10 - 165. PORTRAIT OF CHARLES MURRAS. *Drypoint*
Delteil No. 3. Proof signed in the plate with the monogram. Fine impression. Rare.

35 - 166. AU BAL DES ETUDIANTS. *Lithograph in colors*
Not in Delteil. Proof with the above title and 'Composition inédite de Henri de Toulouse-Lautrec'. Signed in the stone with the monogram. Poster printed in yellow, orange, red and black. Backed with muslin.

30 - 167. FIGURE STUDIES. *Pencil sketches*
Three studies of female figures on both sides of a sheet. Signed with the artist's monogram stamp. Accompanied by a photograph with certification on the back signed by Marcel Guiot, dated 23 Sept. 1947. Framed.

SIR ANTHONY VAN DYCK

Flemish: 1599-1641

160 - 168. PETRUS BREUGHEL. *Etching*
Wibiral No. 2. First state of five. Proof with the title in manuscript. Fine impression. With the Phoenix and Laurel Wreath watermark. False margin.
Extremely rare in the first state.

90 - 169. PETRUS BREUGHEL. *Etching*
Wibiral No. 2. Fourth state of five. Fine impression. Paper with the Fool's Bauble watermark. Good margin.

JAMES A. McNEILL WHISTLER

American: 1834-1903

52 - 170. LA RETAMEUSE. *Etching*
Kennedy No. 14. Second and finished state. Signed in the plate. Fine impression. Framed.
One of the 'Twelve Etchings'.

100 - 171. DOORWAY AND VINE. *Etching*
Kennedy No. 196. Third state of ten. Proof signed with the pencil butterfly on a tab. Fine impression.
One of the 'Twenty-Six Etchings'.

172. TURKEYS. *Etching*
Kennedy No. 199. First state of two. Proof signed with the pencil butterfly on a tab. Fine impression.
One of the 'Twenty-Six Etchings'.

173. THE WHEELWRIGHT. *Etching*
Kennedy No. 233. Fourth state of five. Proof signed with the pencil butterfly on a tab. Fine impression.
One of the 'Twenty-Six Etchings'.

174. THE DANCING GIRL; and MOTHER AND CHILD. *Two lithographs*
Way Nos. 30 and 80. Published states. Signed in the stone with the butterfly.

175. WINDOWS, HOTEL COLBERT; COCKS & HENS, HOTEL COLBERT; and LITTLE DOORWAY, LYME REGIS. *Three lithographs*
Way Nos. 35, 36 and 80. Published states. Each signed in the stone with the butterfly.
One is from the T. R. Way collection.

176. THE THAMES. *Lithotint*
Way No. 125. Final state of three. Fine impressions on India applied paper.

ANDERS ZORN
Swedish: 1860-1920

177. GIRL WITH A CIGARETTE II. *Etching*
Asplund No. 62. Second state. One of the twenty-five proofs on large paper with the Lily on a Shield watermark. Very fine impression, not to be confounded with the edition published in the Swedish Graphic Art Annual for 1893.

178. GULLI No. II. *Etching*
Asplund No. 280. Published state. Proof signed in pencil. Fine impression. Limited. Framed.

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